

# **Assessing the Artistic Skills and Art Works of Students Using Performance-Based Assessment Tools and Rubrics**

**Julius Anthony M. del Castillo**

*This paper primarily discusses the nature of performance assessment and offers a proposition for its implementation in evaluating and scoring student output and performance in art for the basic education. It also contains valuable discussions on the following sub-topics related to performance assessment: the basis of support given by performance assessment advocates, creating performance assessment tools, developing and designing the rubric, rating forms or the scoring guide, guidelines for rating the student, proper administration of performance examinations, and common sources of error in scoring student performances. Finally, the paper presents five original sample models of performance assessments, with a concise explanation or description provided for each performance assessment sample.*

## Introduction

Art instruction has an important role in the total development of a well-rounded individual and is therefore a necessary element of any school curriculum. Hence, one of the most challenging tasks for many art teachers is the development and implementation of a system of giving fair and reliable marks or grades to the students' artistic output and/or performance. Personal biases, artistic preferences and aesthetic taste of the teacher usually interfere in determining the grade or score given to students' artworks. Numerical ratings with intervals ranging from 70-100 offer a staggering window for inaccuracy and unfair giving of grades. The teacher may even resort to "guessing" the scores of the students.

There are indeed learning areas in the education curriculum that cannot be sufficiently measured by the usual paper-and-pencil tests. These areas can be referred to as "do-it subjects" where actual performance and practice is more important than theory. These are common activities and student outputs in the visual/fine arts, dramatic arts, speech, work education, physical education, home economics, and public speaking. The level of student learning in these areas may be measured by properly formulated performance assessment tools.

## Objective

This paper attempts to shed light on two themes that are deemed important in the teaching of art in basic education. First, the rationale

behind the teaching of art as an integral part of the school curriculum; and second, the development of performance-based tools and rubrics for assessing the outputs and performance of art students in the elementary and high school levels.

In the discussion of the proposed performance assessment tools and rubrics, the researcher seeks to create a more valid and reliable system of assessing students' learning and performance in a subject area that is commonly characterized by personal aesthetic and subjectivity such as art.

## Art in the School Curriculum

Art is a human activity shared by everybody. It is a universal field of human endeavor that creates an arena where students can learn and discuss together, as well as express their ideas and opinions. An art teacher is always the catalyst for discovery, inquiry, inspiration, direction, involvement, exploration, expansion, thinking, questioning, analysis, and experimentation with art materials, techniques and concepts.

If student learning inside the classroom is limited to the cognitive domain and rote memorization, young students are deprived of their individuality, artistic potentials and expressiveness. In a Stanford University research, the time gap between a teacher's question and the student's answer averaged from one to two seconds (Lindermann 1990, p. 8). Apparently, the questions asked did not require any "thinking" or "reasoning" on the student's part. They were questions that trigger the left-brain function on skill proficiencies.

In art, on the other hand, students tackle problems with responses such as, "I don't know yet," "Let's try and discover what happens," "Maybe this can do the trick", "What if we try this one?", "Let's try to explore this possibility." The process of art education offers students more time to reflect and consider unlimited ways of solving visual problems.

Art learning situations can be designed for the encouragement of verbal and non-verbal forms of communication for optimal learning. Art activities provide a venue for students to communicate with a medium other than the written or spoken word, therefore giving them the opportunity to express ideas that they are unable to verbalize.

Moreover, art encompasses the total development of the student: emotional, physiological and intellectual. The ideal of the Renaissance man or woman, or *uomo universale*, has always suggested a well-rounded balanced person, comfortable with both art and science (Gelb 1998, p. 19). In fact, the liberal arts curriculum of the greatest universities scattered around the world originated as a reflection of this ideal and in an age of increasing specialization, attaining balance requires going against the grain.

As a physical manifestation of ideas, art can therefore be a fertile field for creative problem-solving. It offers rich opportunities for the students to relate with others through involvement, interaction and expression of emotions.

Given the foregoing considerations, art knowledge and art expressions should be a fundamental aspect

of the lives of basic education students. Opportunities for creative and artistic growth and development should exist for all students because art is the culmination of the creative and aesthetic merging of the eye (perception), the hand (motor skills), and the mind (creative and imaginative processing).

Sadly though, art has been relegated to the level of a "special or minor subject." The grade school curriculum is centered on filling the minds of the students with concrete facts and there is little room for independent questioning and creative problem-solving. Everything is reduced to formulas and dogmas. Students are rated on the basis of the degree by which they are able to mimic and apply these limiting formulas and dogmas. Memory, verbal, and mathematical abilities are areas where student performance is measured and scored.

According to Gelb (1998), 95% of what we know about the potentials of the human brain has been learned in the last twenty years. Considering that the human brain is naturally endowed with unlimited potential to absorb knowledge and develop creativity, there is room enough for art to occupy the giant chasm and make possible the realization of the full potential of the human brain.

Psychologist Howard Gardner challenges the classical notion of intelligence based on the traditional IQ test. In his classic *Frames of Mind* (1983), he introduces the theory of multiple intelligences which advocates the idea that every human being possesses at least eight measurable intelligences as follows: logico-mathematical, verbal-linguistics, visual-spatial, musical, bodily-

kinesthetic, interpersonal (social), intrapersonal (self-knowledge), and naturalistic intelligence. This theory stresses the importance of *all* eight intelligences. It is now widely accepted and when combined with the realization that intelligence can be developed throughout life, it offers a powerful inspiration for aspiring Leonardo da Vincis, Pablo Picassos, Buckminster Fullers, and Michelangelos. Hence, a proper appreciation and understanding of the scope and nature of intelligence can provide educators with a wonderful point of reference for developing the rationale behind the inclusion of art in the curriculum and the teaching of art in the elementary level.

Art instruction involves a lot of hands-on activities for the student-learners. During hands-on activities, visual-spatial intelligence is nurtured and honed because of specifically designed art production processes where students can participate, create, and interact. Each art production activity comes with specific learning objectives in the cognitive, psychomotor and affective domains. However, art instruction does not end there. The extent by which students have accomplished the given objectives must be assessed using an appropriate assessment tool. This is where performance assessment comes in very handy.

### **Performance Assessment**

Assessment is a very significant appendage to instruction. This is the process wherein teachers, after the normal classroom instruction, tests the students to find out whether or not learning has indeed taken place. Here, it is important to emphasize that instruction does not automatically

produce learning. If the teacher's teaching is flawed and ineffective, instruction may take place without learning. This is precisely the reason why assessment must be conducted.

Assessment contains powerful formative potentials for the learner and helps him discover and develop his uniqueness and capabilities. In the greater scheme of things, assessment can be equated to life itself where people are assessed by the quality of the performances they deliver with respect to the tasks given to them.

### *Performance Assessment Defined*

A performance test is an assessment in which the student is required to construct an original response to a demanding task in the form of overt manual (e.g. constructing a product), vocal (singing or recitation), written (essays) and other similar behavioral activities (Calderon and Gonzales, 1998, p. 109). The examiner observes the process of construction so that an observation and a judgment about the performance are required. It is a "constructed-response" assessment because the responses to the question or task are actually constructed by the student-learner. Students' performance may be assessed in their daily activities in their respective courses. However, their performance must be measured using generally accepted performance measuring instruments so that it can be assessed under controlled conditions that can be made equal or the same for all the students. With these, a more valid comparison among the achievement scores of the students may be ensured (Calderon and Gonzales 1998, p. 119).

### *Rationale for Performance Assessment*

Mehrens (1992) identifies the following influences that contribute to the support given by educators to performance assessment:

1. Disillusionment with selected response test: With selected response tests (e.g. multiple choice), the students only need to *select* a response. Multiple choice and binary-choice tests only call for recognition on the part of the students.

2. Impact of cognitive psychology: Cognitive psychologists believe that students must acquire both *content* and *procedural knowledge*. Because particular types of procedural knowledge are simply not accessible via selected-response tests, the psychologists have been calling for an increased use of performance assessment to support their emphasis on students' acquisition of procedural knowledge.

3. Negative influences of conventional tests: Teachers emphasize instructionally the content embodied in the test. Because many educators recognize that high-stake tests will most likely continue to influence what a teacher teaches, they also argue that performance assessments will provide more worthy instructional targets than traditional paper-and-pencil tests.

### *Performance Tests vs. Conventional Tests*

Performance assessment and a more conventional paper-pencil test differ on the degree to which the test approximates the assessment domain, or the behavior specified in the objectives, about which

educators wish to make inferences (e.g. whether learning indeed happened in the classroom) (Popham 1999, p. 157).

Most educators equate performance assessment with *constructed-response* tests as opposed to conventional *selected-response* types of test. It is sometimes referred to as "alternative or authentic assessment" as opposed to "school-world assessment". It is alternative because of the unconventional nature of the test and the unique grading or scoring system needed to provide a more precise and reliable assessment of student performance or output.

### *Components of a Performance Test*

Performance assessment has two major components: the TASK and the RUBRIC.

The TASK enumerates the activities, procedures, or performances that the student must carry out. The constructed response assignment that a performance test presents to the student must aim to measure a truly *powerful skill* that students need in school and/or after their schooling has been completed, like the ability to communicate effectively in visual art). It must also aim to measure a truly *teachable skill*, or a skill that teachers can effectively develop in their classes.

The RUBRIC is a set of criteria used to judge the adequacy or level of quality with which the student has done the task. As a scoring guide to evaluate the quality of students' constructed responses to a performance task, it has three essential components:

1. *Evaluative criteria* are the factors used to distinguish acceptable responses from unacceptable responses. It is a STANDARD on which quality judgment may be based. This varies from rubric to rubric, depending on the skill involved. In evaluating paintings, for example, evaluative criteria such as visual impact, color harmony, visual organization, relevance to the theme, neatness and cleanliness, use of space, and others are used.

2. *Quality definitions* describe the way qualitative differences in students' responses are to be judged. If "neatness" is an evaluative criterion in a charcoal drawing, the rubric may indicate that to earn a maximum number of points, a student's artwork should NOT contain any unnecessary smudges. This means that if four different levels of quality are assigned to an artwork's neatness with different numerical or verbal labels for each, the rubric must provide a more elaborate verbal description for each of those levels.

3. *Scoring strategy* refers to the manner by which the examiner will rate the performance of the examinee. This may either be a holistic strategy wherein the examiner takes all of the evaluative criteria into consideration but aggregates them to make a single, overall quality judgment, or an analytic strategy which requires the scorer to render criterion-by-criterion scores that may or may not ultimately be aggregated into an overall score.

#### *Classification of Finished Products of Performance Tests*

Performance assessments measure and evaluate finished

products that are classified into *tangible* and *intangible* finished products (Calderon and Gonzales, p. 109).

The intangible finished product refers to the actual process of performance after which it is no longer observable, like renditions of vocal and instrumental music, public speaking, gymnastics, dancing, preparation of watercolor paper, and stretching and priming a canvas.

The tangible finished product refers to the concrete object or article produced by the performer such as works of art like drawings, paintings, and sculptures; finished articles in work education such as baskets, radio sets; and articles finished in Home Economics such as dresses, bags, and food preparations.

In art performance assessments, usually measured are the tangible finished products such as paintings, drawings, sketches, sculptures, mobiles, mixed media, collages, constructions, prints, serigraphs, and others.

#### *Preparation of the Rating Form*

The most common rating forms to measure performance include the checklist, rating scale and anecdotal record (Calderon and Gonzales, p. 122). Teachers may choose from these forms, depending on the nature and objective of the assessment.

The checklist is commonly used to measure a two-level performance. The form contains descriptions of the ideal performance situations with a *Yes* or *No* response for each level. The *Yes* is checked if the performance

is satisfactory; the *No*, if the performance is unsatisfactory. All positive and negative responses are counted separately and the ratio of each number to the total number *Yes* and *No* responses is computed. Thus, the result captures the level of satisfactoriness of the performance.

The rating scale is a form that records gradations of a performance. This becomes very appropriate when the performance to be measured has simple and well-defined aspects and dimensions. A description of each level of performance may appear in the form; this is called descriptive rating scale.

The number of gradations or categories per rubric/criteria ranges from 2 to 10, but the usual number is from 3 to 5. When the tasks or items of performance are not equal in importance, they are given different weights or points. This is the formula for scoring a rating scale with a fixed/constant gradation:

$$\text{SCORE} = \text{RVA} \times \text{I}$$

RVA = rank value average found by adding all the checked rank values and divide the total by the number of items of performance

I = the interval of the gradations or categories of performance is solved by dividing 100 by the number of gradations of performance

The anecdotal record is a blank paper where the teacher records as objectively as possible the observed performance of a student in a certain activity. This is used when the performance has many ill-defined and complex aspects and dimensions, when descriptive data are needed, or when an individual diagnosis is

necessary. Its drawback is the difficulty of quantifying the level of performance. The rating or score is a mere estimate of the teacher which may be very subjective.

### *Rating the Student*

Observation is still the most appropriate means of obtaining information about the measurable aspects of performance. This involves the five senses: seeing, hearing, smelling, tasting, and touching. This means that performance assessment in art instruction is still dependent on the art teacher-observer. The following suggestions can help make observations more valid and reliable:

1. Define very clearly the aspect or dimension to be measured. The meaning should be clear to both the rater and the ratee. (Example: neatness and cleanliness)
2. Define and delineate clearly and properly gradations or categories into which an aspect or dimension has been divided. (Example: If the options are *yes* or *no*, what does *yes* and what does *no* mean?)
3. Record immediately. People tend to forget and if things observed are not recorded at once, some important aspects of the activity may be omitted. Various types of distortion may also occur and important details may be forgotten.
4. Be as impartial as possible. In grading the performance of students, one should be on-guard against bias, halo effects, personal and cultural differences, and aesthetic tastes and judgments that may affect the rating.
5. Use appropriate rating devices. The anecdotal record is better utilized when the activity

requires descriptive data or when individual diagnosis is necessary. The checklist and the rating scale are more appropriate when the tasks have simple and well-defined aspects or dimensions, when classification or ranking is needed, or when transmutation of performance ratings into school marks is necessary.

6. To ensure a more valid and reliable assessment, base the evaluation on several observations. This is the same as basing evaluation on several measurements.

#### *Error Sources in Judging Student Performance*

There are three major sources of error in scoring the student performance that contribute to inaccurate inferences: scoring instrument flaws, procedural weaknesses and personal biases (Popham 1999, p. 175).

Scoring instrument flaws refer to the lack of descriptive rigor with which the criteria are described. Ambiguous descriptions bring about varied interpretations and lead to unreliable ratings.

A common mark of procedural weakness is the demand on teachers to rate too many qualities in a single performance. Generally speaking, the fewer the rubric's evaluative criteria, the better.

Personal biases are primary problems in grading artworks. Since artistic judgment constitutes a matter of taste, art teachers, although unintentionally, are frequently biased in the way they score student-constructed responses. Several personal bias errors such as the following may occur when teachers are grading student-constructed responses:

Generosity error occurs when the teacher's bias leads to higher ratings than are warranted. Teachers tend to see "good" even when "no good" exists.

Severity error is the extreme opposite of the generosity error. This is a tendency to underrate the quality of a student's work.

Central-tendency error describes the tendency of teachers to view everything as being "in the middle of the scale". They avoid very high or very low ratings and tend to regard midpoint ratings as inoffensive. Consequently, midpoint ratings are used almost thoughtlessly.

Halo effect arises when a teacher's over-all impression of a student influences how he rates the student with respect to an individual evaluative criterion.

#### *Some Guidelines for the Proper Administration of Performance Tests*

The guidelines below may help ensure a valid and reliable performance-based assessment:

1. The test factors should be standardized as much as possible: the same time allotment, sequence of activities, period of warm-up and trials if there are, placement of materials, tools and equipment, etc.

2. The directions and instructions for the tasks must be made as clear as possible and must apply to all those taking the test. No student should be given more instructions than others.

3. If the test is administered by a number of examiners, an orientation must be conducted to ensure a standardized test administration.



## Sample Performance-based Assessments for Art Students

In art instruction, students are always required to complete a specified artistic production task based on specified learning objectives. The tasks presented to them represent "real art world" rather than "school world" kinds of problem (e.g. on-the-spot drawing and painting). Based on this observation, the writer devised an approach to measure student ability on the basis of how they perform artistically or how their artworks accomplished the specified objectives for a given art production task.

The following are sample performance-based assessment tools for different levels which the researcher has developed. Selected art topics were taken as jump-off points for the development of rubrics and evaluative criteria gradations for grading the finished artworks of the students.

### *Sample No. 1 : Performance-based Assessment for Grade 5 level*

Below is an example of a performance assessment guide for a Grade 5 topic on drawing. One objective of the activity is to use the art element pattern. The procedure, materials to be used, and the rubrics for scoring the finished artwork are clearly stated. The procedure clearly states the step-by-step tasks that the students must perform. A complete list of the materials to be used is also given.

Note that the component rubrics have a three-point gradation. Each gradation has a verbal description that states the minimum performance level to get the point for that particular level. Since there are five evaluative criteria in the rubrics, the perfect score that the student can get in this task is 15 points. To get this score, a student must be able to get three in all five evaluative criteria. In this performance assessment, all components of the evaluative criteria carry an equal weight of three points each. Therefore, their arrangement in the rubrics table does not follow any logical or temporal sequence.

### TOPIC: Patterns and Motifs

Procedure: Students will be instructed to divide the space into 4 equal parts. They will use a pencil to draw a single decorative image on all the four spaces (e.g star, flower, tree). The design on each space will be colored using oil pastel. The objective is to retain the design while using various patterns and motifs. (15 points)

Time limit: 60 minutes

#### Materials:

1. 8" x 11" black felt paper with 1/2 inch margin
2. pencil
3. eraser
4. Pentel oil pastel set

Rubrics:

Evaluative Criteria	3 points	2 points	1 point
Drawing of decorative image	Highly similar drawings in terms of size and orientation	Slightly similar drawings, with a few differences in size and orientation	Dissimilar drawings
Neatness/cleanliness	Very neat and clean, no unnecessary pastel marks and smudges	With a few unnecessary pastel marks and smudges	With a lot of unnecessary pastel marks and a lot of smudges
Use of space	Drawing is maximized with reference to the given space	Drawing is neither too small nor too big	Drawing is too small with reference to the available space
Variation of Pattern and Motifs	Varied use of patterns and motifs in each space, all patterns learned in class are applied	Slightly varied use of patterns and motifs, most patterns learned are applied	Very low variation of patterns and motifs, very few patterns are used
Visual Impact	Entire artwork is visually exciting and attractive	Some parts of the artwork are not visually exciting and attractive	Most parts of the artwork are not visually exciting and attractive

*Sample No. 2: Performance-based Assessment for Grade 7*

In the sample performance assessment below, the topic is on modeled line drawing and Grade 7 students will draw a sculpture model. The five-performance rubrics are subdivided into three gradations and each one has a corresponding verbal description. As indicated by the table for the rubrics, this mode of grading the artworks takes into consideration all the necessary art elements and basic drawing skills that the students need to exhibit during assessment.

TOPIC: Contour Drawing with Shadow and Volume

Procedure: Students will work on their drawing from a sculpture model (statue of Hercules). After the students draw the complete contour of the figure, they will use the side of the pencil to shade it from dark to light. The final touches will be the application of textures, accents, and details.

Time limit: 60 minutes

Materials:

1. 9"x12" sketch pad
2. HB, and 6B or 7B pencil
3. eraser

Rubrics:

Evaluative Criteria	3 points	2 points	1 point
Attention to details	Highly detailed, with textures and accents	Few details, some textures and accents	Very few details, no textures and accents
Neatness/ cleanliness	Very neat and clean, no unnecessary pencil marks and smudges	With a few unnecessary pencil marks and smudges	With a lot of unnecessary pencil marks and a lot of smudges
Use of space	Drawing is maximized with reference to the space	Drawing is not too small but not too big either	Drawing is too small with reference to the available space
Shading and volume	Drawing looks three-dimensional	With a few traces of volume and shading	Drawing does not look 3-dimensional
Line drawing	Accurate proportion, light pencil marks	Some mistakes in proportion, dark pencil marks	Inaccurate proportions, dark pencil marks

*Sample No. 3: Performance-based Assessment for Grade 1*

In the sample performance assessment for Grade 1 below, the rubrics contains four evaluative criteria. Each evaluative criteria has five gradations: Advanced, Proficient, Basic, In-progress, and Poor. Each gradation is adequately described to state the minimum proficiency level to attain the score in a particular gradation for a particular evaluative criterion. This presents a more "objective" criterion for grading a subjective art activity.

TOPIC: Stencil Drawing

Procedure: The students will be given sheets of paper with drawings of basic shapes and figures. They will cut the drawings with their scissors. The edges of the cut drawings will be colored with oil pastel (colors of their choice). After all the edges of the drawings are colored, they will be transferred on white paper by rubbing it one by one (outward direction) using their fingers. The students should be able to create a design with the combination of all the cut shapes and figures.

Time limit: 60 minutes

Materials:

1. pentel oil pastel
2. long bond paper
3. scissors
4. stencil paper

Rubrics:

1. Developing skills at grade level	5 points
2. Use of materials	5 points
3. Creativity/Originality	5 points
4. Craftsmanship/Skill/Consistency	<u>5 points</u>
	20 points

Evaluative Criteria	5 - Advanced	4 - Proficient	3 - Basic	2 – In progress	1 – Poor
Developing skills at grade level	Produces high quality, creative artwork	Produces quality work	Produces acceptable work	Produces work of inconsistent quality	Produces work of very poor quality
Use of materials	Uses materials appropriately with no reminders	Uses materials appropriately with little reminding	Needs some reminding on proper material use	Needs a lot of reminding on proper material use	Uses materials and tools inappropriately
Creativity/Originality	Thinks of new ideas, tries unusual combinations, demonstrates outstanding problem-solving skills	Thinks of a few ideas or bases the work on someone else's idea, makes decisions, solves the problem in a logical and systematic way	Thinks of one idea and carries it out adequately although it lacks originality	Finishes the artwork, but gives no evidence of trying anything unusual	Does not finish the artwork, simply copies someone else's idea
Craftsmanship/Skill/Consistency	The artwork is beautifully done and is evidently a product of hard work	With a little more effort, the work may be considered outstanding; lacks finishing touches	The artwork is of average craftsmanship; adequate but not as good as it could have been; a bit careless	The artwork is below average in craftsmanship; shows a lack of pride in finished artwork	The artwork is finished with very little skill

*Sample No.4: Performance-based Assessment for Grade 3*

In the sample performance assessment for Grade 3 students below, students will make a stained glass design on rough sand paper. Instructions are stated as simply and as concise as possible. The rubrics contain five evaluative criteria, namely, developing basic skills, originality/creativity, use of materials, effort/perseverance and craftsmanship/skill/consistency. The perfect score is 25 points, provided that the student scores five points in all the five evaluative

criteria stated in the rubrics. Note that in a five-level gradation for the evaluative criterion, subtle differences in the minimum required performance must be clearly stated to guide the teacher in assigning points/scores for each criteria.

TOPIC: Stained Glass Design (Pastel on Sandpaper)

Procedure: The students will be given one sand paper each and instructed to put masking tape on the sandpaper to create the window divisions (a sample will be shown to the class). Diagonal and horizontal strips of masking tape will be added to create the stained glass effect. All remaining black portions will be colored with oil pastel. The students will be instructed to make designs with oil pastel.

Time limit: 60 minutes

Materials:

1. rough sandpaper
2. Eraser
3. pentel oil pastel set
4. masking tape (½ inch width)

Rubrics:

- |                                    |                  |
|------------------------------------|------------------|
| 1. Developing basic skills         | 5 points         |
| 2. Originality and Creativity      | 5 points         |
| 3. Use of Materials                | 5 points         |
| 4. Effort/Perseverance             | 5 points         |
| 5. Craftsmanship/Skill/Consistency | <u>5 points</u>  |
|                                    | <u>25 points</u> |

Evaluative Criteria	5 – Advanced	4 - Proficient	3 - Basic	2 –In progress	1 – Poor
Developing basic skills at grade level; following directions	Demonstrates complete understanding of directions and exceptional skill with media	Produces quality artwork	Produces acceptable artwork	Produces work of inconsistent quality	Produces work of very poor quality
Higher level thinking skills: originality and creativity	Artwork is unique and highly original	Artwork is evidently unique and with a lot creative touches	Artwork exhibits slight traces of the child's ingenuity and creativity	Artwork is plain and ordinary	Artwork is copied from another work
Use of materials	Uses materials appropriately without the need for reminders	Uses materials appropriately with very few reminders	Needs some reminders on proper use of materials	Needs a lot of reminders on proper use of materials	Uses materials and tools inappropriately and foolishly

Evaluative Criteria	5 – Advanced	4 - Proficient	3 - Basic	2 –In progress	1 – Poor
Effort/ Perseverance	Artwork was continued until it was complete. Demonstrates effort far beyond what is required; takes pride in going way beyond the requirement	Works hard to complete the project which could have been outstanding with a little more effort	Is hardly able to finish the project; knows how to finish the artwork but does not work carelessly	Completes the project with very little effort	Barely completes the project
Craftsmanship/ Skill/ Consistency	Artwork is beautifully and patiently done	With a little more effort, the work could have been outstanding; lacks finishing touches	Artwork is of average craftsmanship; adequate but not as good as it could have been; student is a bit careless	Artwork is below average in craftsmanship; shows lack of pride in finished artwork	Artwork is poorly executed; skill is evidently low

*Sample No. 5: 2<sup>nd</sup> Quarter Performance-based Assessment for Grade 7*

In the sample Grade 7 performance assessment below, students will be graded based on their ability to apply basic art principles learned in class. The rubrics have five evaluative criteria that aim to measure the students' ability to apply the concept of basic picture division and to compose their own landscape composition given all the visual elements that must appear in the composition. Again, each evaluative criterion has five gradations: (1) developing skills at grade level; (2) understanding and application of art concepts; (3) elements and principles; (4) creativity/originality; and (5) craftsmanship/skill. This is a classic example of a descriptive rating scale, where a description of each level of performance in the gradation is verbally expounded as guide to the assignment of scores for the artwork.

Basic Picture Division: LANDSCAPE

Procedure: The students will use broken lines to divide the space of the vertical paper into three spaces: foreground, middle-ground and background. They may vary the size occupied by each space. After dividing the space, the students will compose a landscape following the principles of basic picture division. Below are the compositional elements to be used in composing the landscape:

Foreground: a fence, rocks, grass, flowers, and butterflies

Middle-ground: hills, castle, road, and trees

Background: sky, clouds, moon, and stars

Time limit: 60 minutes

Materials:

1. 8" x 11" white drawing paper with 1/2 inch margin
2. Pencil
3. Eraser
4. pentel oil pastel set, crayons or felt marker pens

Rubrics:

- |  |                 |
|--|-----------------|
| 1. Developing skills at grade level              | 5 points        |
| 2. Understanding and application of art concepts | 5 points        |
| 3. Elements and principles                       | 5 points        |
| 4. Creativity/Originality                        | 5 points        |
| 5. Craftsmanship                                 | <u>5 points</u> |
|  | 25 points       |

Evaluative Criteria	5 - Advanced	4 - Proficient	3 -Basic	2 – In-progress	1 - Poor
Developing skills at grade level	Produces high quality, creative artwork; student is probably a natural born artist	Produces quality work	Produces acceptable work	Produces work of inconsistent quality	Produces work of very poor quality
Understanding and application of art concepts: basic picture division	Applies all concepts, especially those stressed for the artwork	Makes an effort to apply skills, especially those needed for the artwork	Applies some skills needed for the project	Hardly applies the expected concepts needed for the artwork	Does not apply the expected concepts for the project
Elements and principles: composition of the visual elements	Plans carefully, shows awareness of the elements and principles of design; uses space effectively	Applies the principles of design and uses one or more elements effectively; shows awareness of using space effectively	Creates the artwork adequately but exhibits lack of planning and visual organization	Completes the artwork but shows little evidence of any understanding of the elements and principles; slight hint of planning and visual organization	Does not complete the artwork; shows no evidence of any understanding of the elements and principles of art

Evaluative Criteria	5 - Advanced	4 - Proficient	3 -Basic	2 – In-progress	1 - Poor
Creativity/ Originality	Uses new ideas, tries unusual combinations; demonstrates outstanding problem-solving skills; the student is probably a "right-brainer"	Employs a few ideas, or bases the work on someone else's idea; makes decisions	Comes up with an idea; yet artwork lacks originality	Finishes the artwork, but shows no evidence of trying anything unusual	Does not finish the artwork; just copies someone else's idea
Craftsmanship/ Skill	Artwork is beautifully and patiently done	With a little more effort, the work may have been outstanding; lacks the finishing touches	Artwork is of average craftsmanship; adequate but not as good as it could have been; shows carelessness	Artwork is below average in craftsmanship; shows lack of pride in finished artwork	Artwork is done with very little skill employed

## Conclusion

It is hoped that performance-based assessment will be used by more art teachers in basic education to evaluate students' aptitude and artworks. Indeed, this kind of assessment can provide a more reliable and valid measurement tool that eliminates, to a certain extent, the common judgment errors in grading students' output and performances. The rubrics are a valuable tool that can guide the teachers in giving a more objective look at the artwork.

It is also expected, however, that teachers who employ performance tests will be very careful in every step of the process—from the original conceptualization of the task, to the bias-free scoring of student's responses. It is for the best interest of the students that their artistic outputs be graded fairly and squarely.

## References

- Arnheim, R. 1974. *Art and Visual Perception: A Psychology of the Creative Eye*. Berkeley: University of California Press.
- Calderon, J. and E. Gonzalez. 1998. *Measurement and Evaluation*. Manila: National Bookstore Inc.
- Gardner, Howard. 1983. *Frames of Mind: The theory of Multiple Intelligences*. New York: Basic Books.
- Gelb, M. J. 1998. *How to Think Like Leonardo da Vinci: Seven Steps to Genius Everyday*. New York: Dell Publishing.
- Lindermann, M. 1990. *Art in the Elementary School: Drawing, Painting and Creating for the Classroom*. (4<sup>th</sup> Edition). Wm. C. Brown Publishers.



- Mehrens, W. 1992. "Using Performance-based Assessment for Accountability Purposes." *Educational Measurement: Issues and Practice*, 11 (1), 3-9
- Popham, James. 1999. *Classroom Assessment: What Teachers Need to Know*. MA: Allyn and Bacon.